Sheldon Coin Collection Number

VOL. IV. MARCH, 1908. NO. 2.

The MIDDLEBURY CAMPUS

MIDDLEBURY COLLEGE,

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Real equivalents will be accepted in place of any of the requirements named above.

MATHEMATICS.—Arithmetic, including the Metric system; Algebra, through Quadratic Equations; Wentworth's Geometry, five books.

ENGLISH.—The reading recommended by the Commission of Colleges in New England on Admission Examinations.

REQUIREMENTS FOR ADMISSION—LATIN-SCIENTIFIC COURSE.

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For more definite statements see College catalogue.

Students from such fitting schools as have thorough courses fully meeting the above requirements will be admitted without examination, on the certificate of their respective principals that they have completed the courses and mastered all that is required for admission. Blank certificates for either course will be forwarded on application.

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[*Continued on inside of back cover.*]

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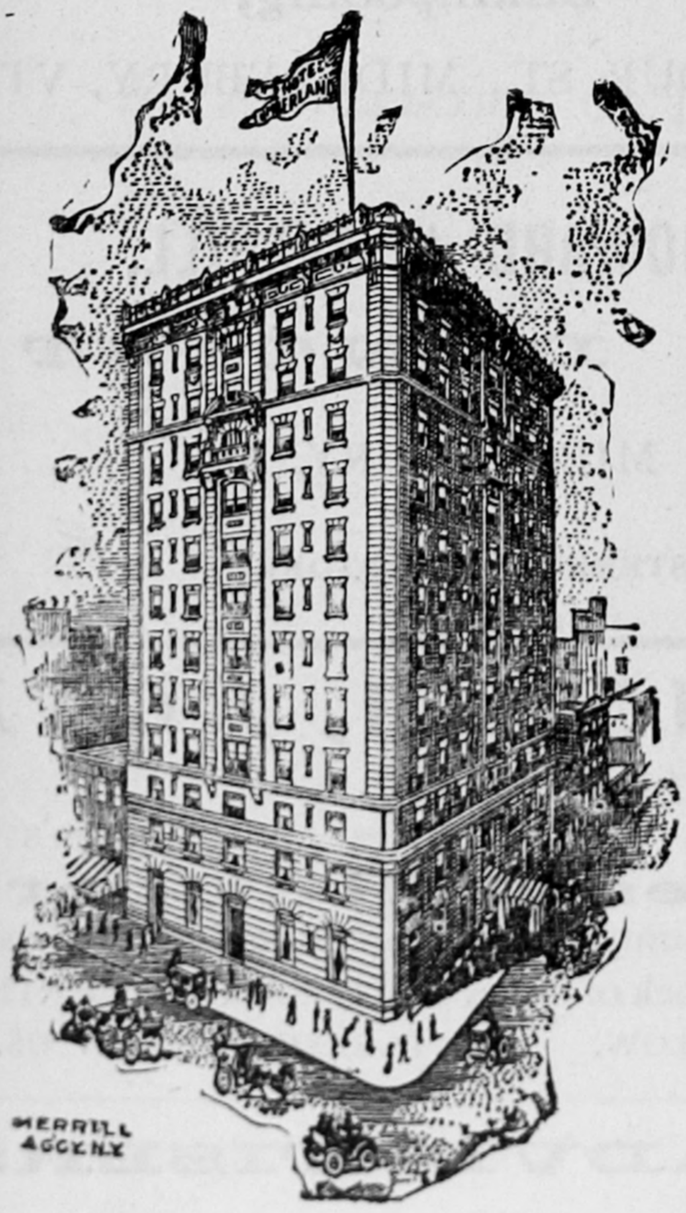

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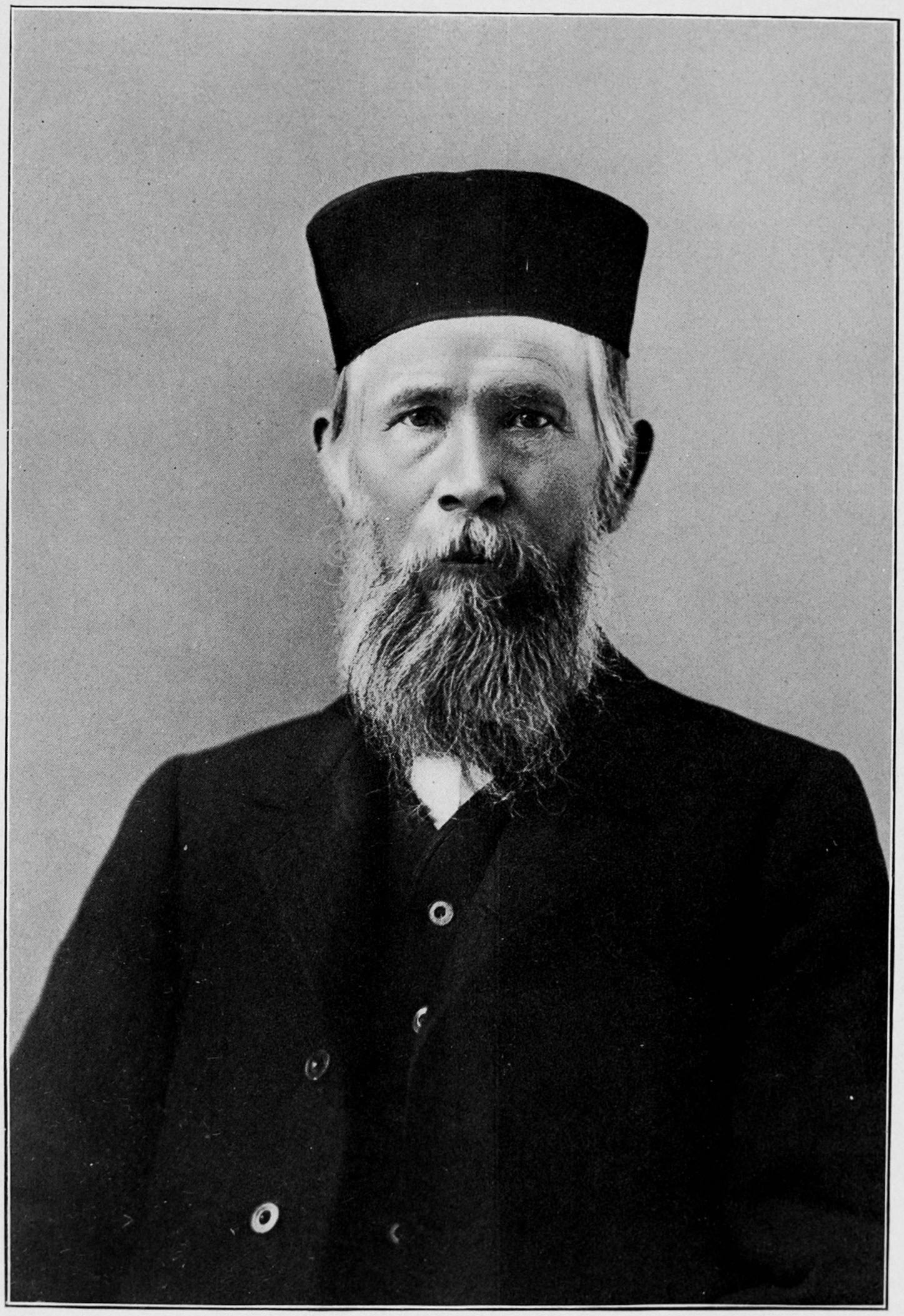

HENRY L SHELDON

THE MIDDLEBURY CAMPUS

Vol. IV. *March, 1908.* *No. 2.*

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EDITORIAL.

THE various collections that come into the possession of a college as the years go by are far from being the least important factors in its educational equipment. Men learn more from seeing things themselves than from reading the most accurate descriptions of them. The museum is to all intents and purposes a laboratory, and laboratories occupy a place of ever-increasing prominence in educational systems. It is significant of the trend of the times that the will of the late Morris K. Jesup of New York crowns his long series of gifts to the Museum of Natural History with the bequest of a million dollars; and the worth of that institution to New York and to the country will be increased, who knows how many fold, as the income of the great gift is applied to the enriching of its wonderful collections? We may well congratulate ourselves, therefore, that Middlebury College has become the owner of the interesting and valuable coin collection of the late Henry L. Sheldon of this village, and that our undergraduates may thus pursue the science of numismatics with more facilities than fall to the lot of the students of one college in twenty. It may not be amiss to note that certain of these coins of ours are not to be found in the catalogue of the British Museum treasures; though perhaps it should be added, in the interests of the whole truth, that certain others which enrich

their cases are lacking from our own list. As the work upon it approaches completion, it seems appropriate to devote a considerable portion of this issue of THE CAMPUS to a setting forth of interesting facts about the valuable acquisition. For this presentation we are indebted to Professor Sanford, whose labors in cataloguing the collection and arranging it for public exhibition have been both arduous and scholarly. A perusal of the following pages must surely stimulate in every reader the desire to study at first-hand the material so entertainingly discussed.

THE HENRY L. SHELDON COLLECTION OF COINS.

Not long before his death on Feb. 28, 1907, Mr. Henry L. Sheldon presented to Middlebury College his extensive collection of ancient and modern coins, the gathering of which had been the work of many years. The present article, dealing as it does with some of the interesting features of that collection, may well be prefaced with a few facts regarding the donor.

Mr. Sheldon was born in Salisbury, Vt., Aug. 15, 1821, the son of Samuel Sheldon. He was of English descent, his paternal ancestors having come from that country in 1634 and settled in Connecticut, whence they came to this state in 1810. On his mother's side he was a direct descendant of John Alden. He worked on the farm with his father till his twenty-first year, when he came to Middlebury and served as a clerk in the post-office. There were occasional periods of absence, but for the rest of his long life Middlebury may be reckoned as his home. Mr. Sheldon was notably a useful citizen. For twenty-five years from 1870, he held the office of village clerk, with one exception the longest term of official service recorded in Middlebury. He was also clerk of the school district for seventeen years. A member of St. Stephen's church since 1842, he was its organist for thirty-four years, and served for a long period as vestryman and parish treasurer. Before his death he had come to be the oldest person in the church, both in age and membership. It was in 1882 that he received from the state a charter for the Sheldon Art Museum and established its collections in the building they have since occupied. Here he made his home and here his work and interests increasingly centered. The permanent importance of that work, essentially antiquarian and preservative, few of the citizens of Middlebury appreciate, probably, to the full; certain it is that no one is carrying on the labor of love relinquished by the tireless hands that were busy to the last.

Not the least interesting of Mr. Sheldon's attempts to keep the present reminded of the past was his patient gathering of coins extending over, perhaps, the last twenty years of his life. His purpose apparently was, not so much to collect complete sets of the coinage belonging to any limited period, or to any particular country, as to bring together in a small space a fairly representative lot of pieces which should remind one of all eras of civilization and all the world centers of barter and trade. Thus it happens that his collection is not so valuable intrinsically, as it is interesting from an historical standpoint. Though the coins and medals number but about

sixteen hundred, a small collection when compared with those of the great museums, their range chronologically and geographically is remarkably comprehensive. The following fifty countries represented will readily illustrate this feature: Ancient Greece, Carthage, Macedonia, Persia, Egypt, Roman Empire, Asia Minor, Palestine, Syria, Byzantine Empire, China, Japan, Turkey, Russia, Poland, Norway and Sweden, Bulgaria, Finland, Denmark, Belgium, Holland, Switzerland, Roumania, Tunis, Algiers, Morocco, Greece, Java, East India, Prussia, Germany, Austria, Hungary, France, Spain, Portugal, Italy, England, Mexico, Gautemala, Honduras, Hayti, Dominica, Colombia, New Granada, Venezuela, Ecuador, Peru, Brazil, Canada, United States. The United States leads the list in the number of coins with seven hundred pieces, England and her colonies next with two hundred and thirty-eight, the Roman Empire third with one hundred and fifteen, while a few countries are represented by but a single coin.

One of the most interesting features of the collection is the fact that from the establishment of the first mintage of which we have historical knowledge, in the seventh century before Christ, to our own, the continuity of the coinage is almost unbroken. There are a number of gaps in the earlier centuries, but, from the days of the Gracchi to our own St. Gaudens designs, it is possible to show an unbroken line of rulers. Not a year is lacking. Through the troublous succession of the house of the great Julius, through the Flavians and the others of the Twelve, on into the splendid decades of the Antonines, then through the brief reigns of the continually arising upstarts set upon the throne by the Pretorian Guard down to the line of the great conqueror who tried to imitate on the gold, silver, and copper pieces the cross which had lighted up the skies above the historic battle field at the Milvian Bridge, next into cycles of the Byzantine despots in their weak and often bloody tyranny, then, by way of German Charlemagne to Saxon England, through the line of the sovereigns following Harold till, at last, Edward the Seventh ends the regal line. Even though the faces are often dimmed and the royal titles indistinct through the touch of countless hands, yet, even in its imperfections, it is a deeply impressive array of faces and names. It is in fact a reminder of all historic civilization, for coinage happened to begin at about the time the legends passed into recorded facts. In monetary history it marks eras of attempts at financial equilibrium, or curious variations in weight and quality in endeavors to suit values in metal to those of bread and labor. The daric, the nummus, and the penny are still daric, nummus, and penny in the next century, but they may be only half, perhaps only a quarter, of the size or weight of their predecessors stamped as possessing the same values.

There is a most striking contrast in contiguous figures as they pass in the line. The tyrant, murderous and finally murdered, rubs shoulders with some benign ruler who tries to set right his day and generation by more peaceful measures; the weak sybarite is next some strong leader who rose above the licentiousness and intrigue of the court life to dominate his people for good; truculent Vitellius looks

across the rim of his quinarius to blunt and sturdy Vespasian, Marcus Aurelius regards sadly—philosopher though his face shows him to have been—his degenerate son next in the line of the sestertii; the court of Justinian, long brilliant with his Theodora and Belisarius, is represented by "brasses" which must necessarily stand next those bearing the faces of the weak Justinus and the cruel Phocas; later in the line the "Virgin Queen," though adjoining, has turned her back to the son of her enemy, and William of Orange characteristically follows hard after James who so grudgingly gave him room. The good and the evil, the mighty and the imbecile, line up here together.

Omitting a number of brass discs from China as of uncertain date, the oldest coin in the collection is probably a tiny, incused oval of metal, belonging to ancient Aegina. Some old moneyer must have brought down his hardened tool on this bit of copper some twenty-six hundred years ago. It is well known that, in the days of the more ancient civilizations, gold, silver, and bronze were used to express the values of cattle and corn, but that these irregular pieces of metal needed to be weighed every time they passed from one owner to another. The "ruddy brass and gold refulgent" which Telemachus saw in his father's palace at Ithaca was in bits as rough as the stones in the brook, and quite untouched by any minter's stamp. In the first money transaction recorded in the Bible, Abraham paid out "four hundred shekels of silver, current money with the merchant," but the statement is also made that he "weighed the silver." There was no head of the king upon his shekels, and no mark to indicate the value. To the Lydians on the coast of Asia Minor is ascribed the device of stamping figures denoting the weight on this early metallic currency. Small ingots of gold from their native river Pactolus are still left us bearing rude value marks made with punches of bronze or iron. Other Greek cities of Asia Minor then took up the idea and made improvements, stamping on the obverse the head of the divinity under whose auspices the money was sent out. In line with this practice, which prevailed for many succeeding centuries of coinage, it is of interest to note that the word 'money' of our language is from the Latin 'moneta,' since the most famous old mint of Rome was under the temple of Juno Moneta, or Juno the Adviser, on the Capitoline Hill. A king of Argos, Pheidon by name, is said by Herodotus to have been the first among the European Greeks to adopt this improvement over the old unstamped pieces of metal, and to have set up his mint on the island of Aegina not much later than 700 B. C. He dedicated his first coins to Astarte, the Phoenician goddess of traders, whose symbol was a tortoise. The Sheldon Collection has no specimen from the earliest Lydian moneyers, but the small bronze referred to at the beginning of this paragraph is one of these Aeginetan coins bearing on one side the tortoise, with legs, head, and tail distinctly to be seen, and, on the reverse, the incused marks of the die or punch. It is no larger than the gold twenty-five cent piece formerly used in California, though much thicker. What world changes in money and metal values this tiny turtle has seen!

It is remarkable how quickly other countries or cities followed the example of Aegina in stamping oval, or, later, round bits of metal, and how soon, too, the rude markings passed into beautiful designs wrought with crafty and cunning hand. These ancient moneyers seemed to rise above the difficulties that attached to this new art, and to vie with each other in endeavoring to produce a medium that should fairly well represent the skill of their own artisans in contrast to that of other localities. Thus, in the fifty countries represented in the collection, and extending over twenty-five centuries, the relief work upon the coins is always a sure index of the feeling of a particular people at any particular time toward art in all the deep or comprehensive meaning which the word includes. Take in illustration this silver piece of Crotona, a colony of lower Italy, coined somewhere between 450 and 500 B. C. The ornamentation upon the tripod incused on the surface is as delicate as if carved by a master workman of our own day. Or this stater of Corinth, struck about the same time, on the obverse of which the Pallas head in high relief shows in the fine, strong lines of the features the same powerful touch that one sees in the faces cut in marble by a Phidias or a Polyclitus. Both these cities had that passion for the graceful and the beautiful in form which belonged to so many of the old civilizations, and they stumbled at no obstacle that they might express it. In the Bureau of Engraving and Printing at Washington, in one of the upper rooms, men sit in little recesses flooded with light daintily cutting into the polished steel and copper to produce the plates for the intricate lathe and portrait work which is seen upon our currency. But they possess tools which were entirely unknown to the ancient world, and, particularly, lenses that adapt the human eye to lines so faintly traced as hardly to be seen unaided. No such helps were at hand to these old makers of coin dies. The secret of their wonderful technique was simply that they loved artistic form and were bound to express it even though it cost "infinite pains."

Here is a specimen struck in the Golden age of Rome, a beautifully cut head of Liberty on a coin of the Junia gens, which is a gem in its expression and poise. The gentleness and the strength of the perfect Grecian face must have been, to some extent at least, an education to the freedman who handled the piece. This, and many another coin current during the reigns of the Twelve Caesars, indicates how much the Romans, even in their fierce ambitions for other ideals, cared for a finely wrought currency. The die cutter carved Nero a brute upon the aureus or sestertius because he could not do otherwise and be the artisan he was; the character of Marcus Antoninus shines out in the grave dignity which the skilful artist has given him, and the face of Faustina has a classic and matronly beauty, however doubtful it may be that she always lived true to it. It is plain enough that these rulers lived in the days when artistic work was appreciated at Rome. But it is most interesting to see how, after the second century, debased morals, debased coinage, and debased art went down the decline together. "As every schoolboy knows," the general character of the leaders became

hopelessly depraved. With the degradation went the currency. Counterfeits and plated coins now flooded the realm, in the illegal profits of which some of the emperors shared. After the seat of government passed over to Constantinople, the royal portraits on the pieces became caricatures. Leo I. is represented with a physiognomy which only a slanderous enemy would have given him, though it probably may have served to differentiate him from other rulers of his day; a century later and the emperors are given faces much like the worst of the portraits which many of us were able with pains to produce upon our school slates; at last, rude eyes, nose, and mouth, with crude lettering or cruder attempt at ornamentation, served for all indifferently. There is no such thing as determining the last fifty of the Byzantine kings by facial differences. Accidental characteristics alone allow us to arrange their coins in correct order.

But this same decline is seen in coinage other than Roman, as, one by one, the civilizations, or what was left of them, came down to the darkness of the middle years in which letters, morals, and art well-nigh perished. So it happens that the medieval coinage is interesting from the historic, but not the æsthetic, standpoint. The darics, staters, obols, and sestertii disappear; rough, crudely stamped coppers—sometimes plated with tin to resemble silver—debased silver, and electrum for gold, take their places. Then, as the darkness begins to lighten, and the light of the Renaissance shines out a little, the real of Portugal, the denier of the Merovingians, and the silver pennies of England begin to show faces that more nearly resemble those of human beings, and the skillings of middle Europe come on, showing some pride in lettering and ornamentation; later, ducats and doubloons are seen, pretending to considerable beauty of form and line; finally, in the renewal of artistic feeling in the world at large, the finest artisans in the realm were commissioned to make the dies.

Nos. 351, 352, and 353, Japan, oval and squares, are interesting suggestions of the evolution of the flat, circular disc as the most convenient form for metallic currency. Other square or rectangular pieces will be seen among the coins of ancient Peru, Nos. 904–913. But it will be noticed that the latter approach more and more nearly the circular till, in No. 914, they come approximately to the modern form. In Nos. 725 and 726, Spanish Colonial coinage, are also seen examples of the rude ingots or lumps of metal with which probably all money, or metallic exchange, began. In the 'cash' of the Chinese, Nos. 373–382, a coin now grown familiar in appearance, most of us know that the hole in the center is made that the pieces may be conveniently strung when handled in large quantities. Is that the reason that King Leopold now issues five and ten-centime pieces (No. 461), namely, that they may be strung, or stacked on rods in the counting rooms? Or is it that he wishes to save metal? Or that he may have a currency unique among the nations? One has a suspicion, on seeing them, that these little nickels are for use in the Congo trade. The lack of a "collar" around the 'flan' or blank when the old-time moneyer

struck his coin is so evident as to need no particular examples in proof. For example, in this fragmentary collection, a feature which would appear no matter how large it might be, there will not be seen a single piece which, even to an uncritical eye, is not of irregular outline. They are roundish, but not round. In the archaic tetradrach, No. 38, notice how the blow of the die hammer has split the thick lump of silver. It will surprise one to notice that in the English coinage there are no perfect circular forms, nor milled edge, until James II, in 1685, as will be seen by a comparison of No. 840 with all the English money that precedes. That is, there was no protection until comparatively recent times from clipping, a fraud to which frequent resort was made. But the coinage since the seventeenth century seems, in all the countries, to have been pretty well guarded in this particular. Catharine of Russia, 1762, protects her stamped portrait, No. 409, with heavy transverse ribs along the edge of the rouble, while her favorite, Stanislaus Augustus of Poland, ornaments the edge of his disc with a more elaborate tracing. Lettering was used by many moneyers for the same end as milling. All of the early American coins in gold and silver, some in copper, were made with lettered edge. As this work had to be done by hand it is often pretty uneven in its execution. Sometimes this lettering is in bold relief, as in the five franc piece of Leopold, No. 454, but more often incised, as was our own custom.

In other days the moneyer was much inclined to leave his private mark upon the piece which he had struck. Sometimes the law obliged him to. Perhaps the best examples of this requirement are seen in the English pennies before the time of Elizabeth. Their reverse is entirely taken up with the name and address of the moneyer, so far as any lettering is concerned. If pieces ran short weight or the metal was base, woe be to the unlucky mint master. In those days it meant confiscation and the block. How many have observed that nearly all modern pieces have a tiny identification mark or mint stamp upon them? Of course on some coins it is so evident that the first look shows it. In a Swiss five franc piece, No. 403, 'A. Bovy' plainly is sponsor for the design, though probably not for the genuineness or weight of the metal. Such initials as 'L. K.' on the coins of Charles XV, or the script 'Dupre' on the silver and gold of the French Republic and of Napoleon, are seen when the pieces are observed at all closely. On a large silver piece of Louis XVIII will be observed, not only the name 'A. Michaut' written quite prominently, but the artist's mark of a beautifully carved little horse's head as well. But who has seen a tiny 'W. W.' cut in the lower part of the bust of Queen Victoria? The letters may be seen without a glass when once you know where to look. The two letters mean that William Wyon, a noted engraver, made the design. Other concealed initials are to be found on her pieces. In our own coinage there are letters even harder to find. On this dollar of 1895 how many people know that there are four 'M's'? Two are in plain sight, but the other two—but that is telling! Or who knows that

there is a tiny letter on our half dollar, quarter dollar, and ten cent piece, the private mark of the engraver?

The heaviest coin in the collection is a Russian five kopeck piece, No. 420, a dozen of which would make rather more than a load for the ordinary pocket; the lightest is a gold, octagonal one-quarter of a dollar, of the United States, No. 1332. As to metals, there are specimens of pewter, lead, tin, nickel, copper, silver, and gold, and how many alloys, brass, bronze, or other composition, only an expert of the experts could determine. For a contrast in color, weight, and size the one hundred or more medals in the last case are of interest. Here in some the copper is so alloyed as to be as brilliant as gold, on others the patina is already threatening to gather; many of the 'white metal' pieces are as fresh as if just from the mold, while the silver of others is tarnishing, and, in all cases, gold and its alloys preserves its original lustre best of all. The 'proof' coins here and there throughout the cases are always to be noticed for the peculiar sheen which only this process of producing gives. The half dollars since 1895, the Columbian half dollar, the set of Victoria memorial pieces, and others are examples.

Were one looking through the collection for reminders of historic crises, or suggestions of personal touch in the passing of men and things, many examples would be found, and more than the limits of a number of THE CAMPUS would be exceeded in recording all of interest. A few illustrations passim may be given. Take No. 73. Students of Vergil will remember in Aeneid I, v. 443 the reference to the selection of the site of Carthage, which reads 'effodere loco signum . . . . . caput acris equi'. Here, in this piece, is a copper from the ancient city itself and the head of the 'acris equi', 'the spirited horse', is stamped on the reverse. You feel a pleasant surprise at the concurrence of Vergil's statement with the coin, and wonder—you had not believed it before—if Dido really did dig up this 'signum' on her arrival at the African coast. Running down the list, Nos. 68 and 69 will make a more famous reference real,—but historic this time, not legendary. Simon Maccabaeus made a splendid fight for the home and faith of his fathers. It's an exciting story. This shekel pattern and the bronze quarter shekel show, not a Caesar or a Jupiter, as on the other Jewish coinage which had been bidding for the favor of Rome, but the pot of manna—or is it one of the temple vessels?—on the obverse, while Aaron's rod is budding on the reverse. So the old hero is made a little more real than before. Demetrius Poliorcetes of Macedonia went out with his ships one day to fight with Ptolemy. To his great joy he destroyed the whole Egyptian fleet, taking 30,000 prisoners. Was it a very vivid story to us as we droned over it, with so many other sea fights, in those far-away times? But here on this tetradrachm, struck about 305 B. C., is a Victory, with flowing garments, blowing a great blast from the prow of a Macedonian galley, while, on the reverse, Neptune, with a wicked looking trident, spears imaginary foes. And so Demetrius in his great triumph passes from a myth in our minds, to a real personality. No. 50 hasn't a word inscribed upon it, but it tells an interesting story. On one side is a figure of a crab with out-

stretched claws; on the other, an eagle soaring off with a hare in his talons. Agrigentum, gorgeous city of Eastern Sicily, so full of wealth and beauty that one of its visitors said, "The people build magnificently, as if the city were to stand forever; they live in wanton luxury, as if to die tomorrow," had while still in its modest beginnings a crab for its symbol, a reference to its maritime situation. But grown great and powerful and conquering other cities, particularly Messina, the humble crab not unnaturally displeased them, and they chose instead the soaring eagle with his defenseless prey. Or, in No. 125, is a graphic touch from Roman life. Domitian had, through the 'fifteen awful years,' 81–96 A. D., despoiled the Roman state and robbed Rome of almost all her best citizens in his maddened jealousy of all things good. Finally the dagger of one of the guards relieved the state of its burden and Nerva came to the throne. How could the new ruler bring assurance of security to the terrified people? How show them quickly far and wide that the reign of terror was over? Surely one potent way was by the advertisement of many coins sent out to bear the cheering news that tyranny was dead and liberty abroad once more. Here in this denarius is one of his silver messengers that helped to bring back confidence and hope to the people. One side has the head of Nerva, with the usual imperial titles, the other the figure of Liberty and the legend LIBERTAS PVBLICA. There is a tragic story implied in No. 190. It is a denarius having on the obverse SEPT GETA CAES PONT, 'Septimius Geta Cæsar' Pontifex. The gentle, boyish face is that of Geta, younger son of Septimius Severus, who, at nine years of age, was made 'Cæsar' and 'Pontifex' and by the time he was twenty 'Pius' and 'Pater Patriæ.' His father intended that Caracalla, the elder son, and Geta should reign conjointly after his own death. So both the sons came to the imperial power in 211 A. D. Caracalla murdered his less assertive brother one year later and tried in every way to obliterate his name, face, and memory with the multitudes who abhorred the fratricidal act. For example, one may see in the inscription on the great arch of Severus in the Forum the holes left where the letters spelling the name Geta were pulled off. Other measures were taken to remove the name of the innocent brother, lest the murderer should be haunted by the thought of his deed. But it was not easy to recall coins. This one—and many others—escaped to perpetuate the infamy of the one, the guilelessness of the other.

In the light of the recent discussion regarding 'In God We Trust,' and its restoration to the American coins, it would prove an interesting study to determine how many of the nations have recognized a deity in their trade medium. Such reference in a thousand forms was made by all the civilizations of antiquity. Tarsus, B. C. 350, has Zeus Aetophoros seated in royal state on the coin numbered 55; near by, all the coins of Alexander the Great bear the image of both Zeus and Hercules. Athens, in the next row, has, as usual, Pallas Athena; Julius Caesar, who pretended to ignore all the deities, has Minerva, Venus, and others on the side opposite his own face or bust; Nero, the

blood-thirsty, continually reverts to the deities representing such abstractions as Peace, Health, and Safety, and, in No. 110, has SECVRITAS. Surely he needed her help! No. 156, a denarius of Domitian, has Minerva with a spear and thunderbolt. So the list of all the ancient coins will run on, showing in perhaps nine-tenths of the pieces a reference to the dependence of the emperor or the state upon the help of the gods.

The first Christian symbol occurring in the collection is upon a little gold piece of Valentinianus III, No. 243, which has on the reverse a cross within a wreath. Indeed it is the only specimen among the coins of the Western Empire having a reference to the newly adopted state religion. But when we come to the Emperors of the East,—there are forty-one of their coins on the shelves,—we find that thirty-six of the number have the cross, the labarum, or some other Christian stamp upon them. No. 336 is a typical coin of the moneyers of Constantinople at about 1000 A. D.; it belongs to Joannes I. On the obverse will be seen the bust of Christ with the nimbus and with the letters I C and X P, monograms; on the reverse IESVS XRISTVS BASILEVS BASILEON, 'Jesus Christ, King of Kings'. Through the middle ages the labarum, the cross, various religious mottoes, and scripture texts are found intermittently in the mintage of most of the Christian countries. A long succession of rulers in many lands have, since the days of the establishment of their royal line, and to the present time, been calling themselves 'imperator' (see the present Canadian coin of Edward VII), 'rex', regina', or other appropriate title, DEI GRATIA, or, as often abbreviated, D. G., 'by the grace of God.' The expression is sometimes taken out of the Latin and put into a modern language. So Spain stamps sometimes 'POR LA GRACIA DE DIOS.'

Among the Christian symbols the cross has been perhaps more persistent than any other. Charlemagne, 800–814 A. D., has a cross patté on the reverse of his 'penny,' No. 625; the cross crowns the globe in the claw of the eagle of Russia and of Austria; it will be seen in coins of Spain of the times of Charles IV, as in No. 709, though it has disappeared in the currency of the present king. The same disappearance will be noted in the case of the current Italian money. For many years it has blazed out in streaming rays on all the mintage of Switzerland; it is the origin of the 'Kreuzer' of middle Europe, which formerly was stamped with a cross; on the silver pennies of old England it continually appears on reverses, and Britannia displays this emblem on her shield in the English pennies to the present day. In our hemisphere it will always be found at the apex of the crown stamped on Brazilian money. It is seen on Mexican silver when Maximilian was 'Emparador;' ancient Peru shows the symbol on the early coinage under the Spaniards; the United States has not employed it.

Religious sentiments and verses of Scripture were formerly more common than now. A few examples will illustrate: Henry II of France has 'SIT NOMEN DOMINI BENEDICTUM,' 'Blessed be the name of the Lord,' on his silver piece, No. 635; so Louis XVI, No. 638; though the former does not appear to have been at all reverent,

nor the latter, in his tumultuous experience, to have had as much cause for thankfulness as some other rulers. Charles I of England, having on the reverse of his shilling the united coats of arms of England, Ireland, and France, has his moneyer say 'QVAE DEVS CONIVNXIT NEMO SEPARET,' 'What God has joined together let no man put asunder.' Sturdy Cromwell, however, who followed, has his motto in English 'GOD WITH US,' and notwithstanding the adjuration of his unfortunate predecessor, striking out the fleur de lis, unites the shield emblazoned with the cross of St. George with that containing the harp of Ireland. For, anxious as the Reformer may have been for alliance with France, he did not feel that the lily of France had any place on a coin stamped 'THE COMMONWEALTH OF ENGLAND.' The four Georges substituted the famous old motto 'Honi soit qui mal y pense' for Scripture references, which no longer appear on English coins. Among the South American pieces, Brazil, Nos. 936–950, has 'IN HOC SIGNO VINCES' as a prominent feature of the reverse.

The even armed, or St. George's, cross, on the silver penny of England, dividing these thin pieces into quadrants—since the arms extended to the edge of the coin—led to a novel practice. These pennies were for centuries practically the only currency of the poorer people trading in small amounts and, not unnaturally, it often happened that they needed the 'ha'penny.' What easier than to break the coin into halves along the indentation made by two opposite arms of the cross? And when a 'fourth thing,' or farthing, was wanted, the half was again easily broken to get the quarter sections. No. 813, a penny of King Stephen, has been broken into halves and the pieces later joined by a bit of solder.

Nos. 841, 848, 849, 850, 851, 879, and 896 are examples of Maundy money. Since the reign of Charles II, it has been customary to distribute annually to each of certain poor people in attendance at the Royal Chapel, Whitechapel, on Maundy Thursday, pennies equal in number to the years of the sovereign's age. Special coins are annually struck for this distribution and these may be, and often are, used as currency. They are the fourpenny, threepenny, twopenny, and penny pieces. Examples of all four varieties are seen in the seven enumerated above. The first, No. 841, a tiny penny of Charles II, is of interest as it is the first issue of the money struck for this particular use. Lest it be thought that it is the smallest coin of the realm which is devoted to charity, it will be noticed that there is a one eighth of a penny, or one-half farthing, piece in No. 921. What would this coin, one-quarter of a cent, buy in San Francisco, where even a cent is considered too small for purpose of circulation?

The first genuine portrait on the English coins in the cases is that on a groat of Henry VIII, No. 832. But it was Henry VII, his predecessor, who set the custom of abandoning the conventional caricature for an attempt at a likeness. The 'groat', the 'gros' of France and the 'groschen' of Germany (see the ½ Silber Groschen among the coins of the latter country), was originally worth about four pence, and meant 'thick' penny.

Henry VII gave his country its first shilling, though the collection has none till the one of Edward VI, No. 833, some seventy-five years later. Of course the shilling, scilling, or skilling, did not originate in England. See the skillings, Nos. 448–442, under Denmark; also the two thin and small 'schillings' of Hamburg and Mecklenburg-Schwerin in the German money. The 's' in '£. s. d' is not the initial letter of 'shilling', but of 'solidus', the ancient Roman coin. The '£' is, of course, for 'libra', or 'pound' of two hundred and forty pennies, and the 'd' for the Roman 'denarius.' The fact that the latter coin was of about the same size as the early, silver penny—though it was much thicker and of greater value—gave rise to such familiar translations in the King James Version as "Show me a penny; whose image and superscription hath it?" where the original word is 'denarius.' In the Revised Version the more intelligible "Show me a denarius" is substituted. In other places as, "On the morrow he took out two pence and gave to the host," the modern translations will more accurately read "shillings." So, too, it was a 'shilling' a day that the laborers bargained for, not a 'penny'; and it was 'two hundred shillings' worth of bread', not 'two hundred pence worth,' of which Andrew spoke.

The French Revolution, for the first time in the history of Christian mintage, took away ANNO DOMINI and began to date its coins from the founding of its Republic. It took away, also, the 'DEI GRATIA' and all the Scripture texts. It took the crowns off the kings' heads. Did it also forbid 'BONAPARTE' to wear his wreath of victory? See him deprived of it in No. 643, where he is 'PREMIER CONSUL AN XI.' But when, in No. 644, he becomes 'NAPOLEON EMPEREUR,' 1812, he resumes his laurel.

The story of the dissatisfaction in the United States, immediately after we launched out as a separate nation, because of the necessity of using French, English, Spanish, and Dutch money, the permission given by Congress to the states to look after their own currency, the coining of multitudinous 'tokens' in America and abroad for the uses of our trade, these and allied topics would fill a volume. Many propositions were made to Congress regarding a contract for making the government money. For example, on April 14, 1790, Thomas Jefferson, Secretary of State, reported adversely on a proposition of John Mitchell who wished "to furnish a coinage better and cheaper than can be done by any country or person whatever; that his dies are engraved by the first artist in that line in Europe; that his apparatus for striking the edge at the same blow with the faces, is new, and singularly ingenious; that he coins by a press on a new principle, and worked by a fire engine." Many other such petitions for the establishment of private mints were refused and, after many delays, the government mint was authorized in April, 1792, and, despite many difficulties and criticisms, particularly in its early history, still lives on, sending out its continuous metallic streams. But its coinage has never been rated high in artistic design or fine workmanship, and we have been needing many years some St. Gaudens to beautify the faces upon our coins.

More attempts at improvement or variation have been made, however, in producing the fourteen denominations of our metallic currency than are ordinarily realized. For example, our government has been coining cents since 1793, and in these one hundred and sixteen annual issues we have had seven widely differing designs. A little careful inspection shows so many variations within these seven general types as to bring the number of different dies up to between sixty and seventy. For example, there are at least ten slightly differing cents in 1793. One reverse will read UNITED STATES OF AMERICA, another UNITED STATES OF AMERI; one will have ONE CENT, $\frac{1}{100}$, within a circle of links, another ONE CENT within a laurel wreath; one will have a strawberry (?) sprig over the date, another will omit it; one has a smooth, another a lettered edge. These, and other variations, will not change the general type to the careless observer, but they show how many times the dies have been slightly altered for improvement of appearance, to baffle counterfeiters, or for other good.

When, on April 2, 1792, the bill for the establishment of the mint was favorably reported and passed, Congress fixed, also, the eagle, half eagle, quarter eagle, dollar, half dollar, quarter dollar, dime, half dime, cent, and half cent as the official coins of the United States. These were to be put into circulation as soon as the buildings and machinery of the new mint would allow. The cent and half cent appeared the next year, but the others were delayed, some even till 1796. The Director of the Mint reports again and again to Congress that he suffers from many disadvantages peculiar to the launching of the new enterprises; there is not room enough for the buildings; an adjoining owner has right of way through the yard and interferes with the workmen; the copper is poor; the steel dies are too soft; he cannot find workmen; and the horses turn the wheels of the machinery too slowly, and steam must be substituted.

The cents and half cents of 1793 were not strictly the first coinage to be sent out by the new government, since the Continental Congress, on July 6, 1787, had authorized James Jarvis, of New Haven, Conn., under proper restrictions of weight and fineness, to issue a copper cent, after a design approved by the committee in charge. The collection is fortunate in having in its possession two of these early cents struck at New Haven. They were called Franklin, or Fugio, cents. On the obverse is a radiant sun over a dial marked with the appropriate numbers for the hours. On the margin is inscribed FUGIO, 1787, and the motto MIND YOUR BUSINESS; on the reverse are thirteen circular links forming a chain around a small circle on the rim of which is inscribed UNITED STATES; within the circle is the motto WE ARE ONE. The significance of 'fugio' seems to be that time is fast fleeing and precious. The execution of the coin is excellent, better, in fact, than upon many of the latter coppers. The continuance of this coinage of large copper cents, taken up by the mint in 1793, ran on till 1857, when bronze, bronze-nickel, and nickel cents were substituted, much diminished in size and weight. The collection has one for each year except

the 'flying eagle' cent of 1856, which is somewhat rare, and valued at from five to fifteen dollars, according to conditions.

We naturally think of the dollar as our monetary unit; the Continental Congress of 1785 so formally denominated it. But it would be an error to think that there is anything original in either this name or standard. The 'daler' had been used in Scandinavian peninsula centuries before we stamped our eagle upon it, and the Joachimsthaler had long been a familiar coin in central Europe, as may be seen in the Kronen Thaler of Baden, No. 632, and others. Even the Bank of England once, for a brief period, coined dollars. See the beautiful specimen No. 859, marked FIVE SHILLINGS–DOLLAR. Omitting the Continental dollars, which, though unofficial, had been struck in silver, brass, and even pewter, and somewhat freely circulated, the first of this denomination appeared in 1794, and were struck each year till 1804 inclusive. The years 1805--1835, 1837, 1874–1877 saw no issue. The collection has a pewter re-strike of the Continental dollar and also those of 1795–1803 inclusive. A dollar of 1804 is the most valuable of all, there being not more than ten or a dozen in existence, so far as is known. There are various traditions to account for their disappearance. But, whether a vessel loaded with the entire output was lost at sea, or they were melted up into other coins or plate, is entirely uncertain. One sold at auction in New York recently for $1100. In half dollars Mr. Sheldon had collected those of every year except the first, 1794. In the half dimes, also, there are forty-six out of the fifty-four possible dates. The only gold pieces in the United States section are one half dollar and three quarter dollars, Nos. 1128–1131. Two of the latter are octagonal. This small denomination gold coinage was made in California years since, largely for the jewelry trade, and does not bear the government stamp, as it was not authorized by the mint. A study of the designs and of the execution of these old pieces of our money leads the observer to conclude that, though we may have improved in workmanship, we have not always in our patterns Take, for example, the Liberty head on the half dollar of 1807, No. 1027. The free, unconventional treatment, the gracefully arranged cap, the unstudied pose are certainly far more artistic to most of us than the stiff delineation of the features of Miss Anna L. Williams upon our silver money since 1892, classic as the lady's face may doubtless be in real life. Or regard the eagle on the same coins. The sprawling, ungainly creation always seems an imitation of the monstrosities upon the Russian, Prussian, or Austrian coins (see many examples in the cases) which may have started as eagles, but have resulted as griffins or gargoyles. France has upon certain pieces treated the bird in a simple and natural manner, as in No. 653 and others. So did our earlier designers. But 'conventionalizing' had not then run to forms of 'high art', as at the present day. Let us hope that the next attack of our president upon the 'nature fakirs' may be upon the makers of these impossible birds. From the beginning of our history till after the civil war, the government permitted coinage in all metals, de-

nominations, and sizes to be sent out by corporations, business houses, or private individuals. Now no such circulating medium is allowed. It will readily be understood that before 1793 such tokens, as they are usually called, were a necessity. Such need seemed also to exist during the years 1861—1865. At the present time the privilege of private issue of money would be both dangerous and unwise. The Collection has nearly two hundred of these tokens, dating from a Massachusetts 'pine tree shilling,' 1652, to a 'NOT ONE CENT' of 1865. Only a few of them are rare, and one hundred and thirty belong to the period of the civil war. These latter are so common and of such great variety as to be beyond complete cataloguing by any of even the large collectors. Many of the older ones are of much interest. The Somers' Island shilling, No. 1400, was the first coin made for circulation in America. The piece was struck in England for Sir George Somers and brought here for purposes of trade about 1610. The name 'hog money' is sometimes applied to these coins because of the relief of that animal on the obverse, and the emblem means simply that Sir George and his comrades, who were forced, because of shipwreck, to remain on the islands for ten months, were much troubled by the wild hogs of the place. These shillings were made of copper or brass and are now very rare. The specimen on the shelves can hardly be considered genuine, as it has certain features which give just cause for suspicion; were it one of Sir. George's original coins its value would be some twenty-five dollars. No. 1401 is probably also an imitation. It is the Carolina "elephant half-penny" and was struck about 1694 from a die still preserved in the Tower of London. The die originally said 'GOD PRESERVE LONDON,' a reference to the devastation caused by the Plague. The die was changed to read, as will be seen from this specimen, 'GOD PRESERVE CAROLINA AND THE LORDS PROPRIETORS.' Of course the educational value of the two old tokens is the same as if they were genuine, as they are close imitations of their originals. The Rosa Americana cent made by William Wood, London; the Nova Constellatio cent of 1783; the Immunis Columbia cent of 1787; the Bar, or U. S. A., cent, made in England about 1785, are all well known. The five Washington cents which follow, Nos. 1405–1409, are worth examining on account of the profiles given of the Father of his Country. Except in one, there is a general resemblance to the well-known paintings. One has for a reverse a vivacious appearing eagle over a shield which is half bars, half stars, with the legend 'LIBERTY AND SECURITY.' The edge has 'AN ASYLUM FOR THE OPPRESSED OF ALL NATIONS.'

In this class of coins must, of course, be placed the coinage of the States, some twenty-five specimens of which are on the shelves, representing Vermont, Connecticut, Massachusetts, New York, New Jersey, Virginia, and Kentucky. The Vermont cents were coined by Reuben Harmon, Jr., of Rupert, during the years 1785–1795. The weight was fixed by the Legislature at '4 pwt., 15 grs.' He was to pay into the treasury of the State two and one-half per cent. of the copper coined during the last eight

years of the contract. There were some twenty-five varieties, though only three or four general types. Of the ten in the collection, six bear the legend VERMON. AUCTORI; four read VERMONTENSIUM RES PUBLICA. Four have on obverse a startling looking sun rising behind a wooded mountain; beneath, a plough, and on the reverse, an eye in the center of a thirteen rayed star; around the margin 'QUARTA DECIMA STELLA, "the Fourteenth Star,' an allusion, of course, to the fact that Vermont was the first State to add itself to the original thirteen. Six have a female seated, with shield, spear, and palm branch with legend INDE ET LIB, 'Independence and Liberty.' Among the tokens from the other States, two from Massachusetts, namely, the silver 'pine tree' shilling and sixpence, marked MATHUSETS, 1652, are rather famous pieces, and are eagerly sought by collectors.

We are possibly inclined to think that the charge of lèse-majesté is peculiarly applicable to our own times, in contrast to the good old years of the mild and gentle fathers. But would the people at large suffer a coin of the same general character as No. 1440 to be circulated, even were the chief executive to be held somewhat in dislike? In this token President Jackson is emerging from a barrel safe, his substitute for the United States Bank, in one hand a sword, in the other a bag of gold. He is saying 'I TAKE THE RESPONSIBILITY.' On the reverse is a donkey, above, ROMAN FIRMNESS,' below 'VETO;' around the margin, 'THE CONSTITUTION AS I UNDERSTAND IT.' Another token, sent out during the same administration, has, on a well, engraved wild hog, 'MY THIRD HEAT,' and, on the margin, 'PERISH COMMERCE, PERISH CREDIT; DOWN WITH THE BANK; President Van Buren fared no better at the hands of the token makers, for in 1837 was issued another piece (No. 1444) in which, around a galloping donkey, are the words 'I FOLLOW IN THE STEPS OF MY ILLUSTRIOUS PREDECESSOR,' and on the reverse the U. S. Treasury on the back of a tortoise, with the words 'FISCAL AGENT.' The episode of the United States Bank and its trials, the panic of 1837, the work of Webster, Benton, Calhoun, and others in helping and opposing, are illustrated in these and twelve other tokens, Nos. 1444–1455.

The tokens of the Civil War from an artistic stand point are of no consequence; historically they are worth a little study. Familiar legends are 'UNION FOREVER,' 'IF ANYBODY ATTEMPTS TO TEAR IT DOWN, SHOOT HIM ON THE SPOT,' (an allusion to a telegram of Gen. John A. Dix in 1861, when he heard that the captain of a revenue cutter at New Orleans might strike his colors), 'THE UNION MUST AND SHALL BE PRESERVED,' 'PEACE MAKER' (over a cannon), 'OUR ARMY,' 'OUR NAVY,' 'ARMY AND NAVY,' and many others. Heads of Washington, Lincoln, Grant, Douglas, McClellan, and others abound. One is Confederate and reads 'NO SUBMISSION TO THE NORTH,' and on the reverse a relief showing products marked 'THE WEALTH OF THE SOUTH.'

A few of the one hundred medals, Nos. 1500–1600, are works of highest art; most are of interest. Among them are medallions of sixteen of our Presidents, public men like Penn, Franklin, La Fayette, Girard, Maj. John Stark, Duc D'Orleans, Clay, Douglas, Seymour, Winfield Scott, Thomas Clark-

son, Kossuth, Grant, Sherman, Greeley, Seward, Hendricks, Custer, 'Stonewall' Jackson; public events commemorated are the Declaration of Independence, The Mecklenburg Declaration of Independence, Centennial Exposition at Philadelphia, Chicago Exposition, The Paris Exposition, Millenary of Ripon, England, Two Hundredth Anniversary of Albany, Battle of Lake Champlain, Battle of White Plains, and anniversary occasions of agricultural and other societies.

Looking over the Collection as a whole, it is clear that the artistic feature or appearance of ancient money was much more of a variant than in the case of modern coinage. Ours is not particularly bad nor, on the other hand, exhilaratingly beautiful, but maintains a monotonous level of mediocrity. Among the ancients wonderfully fine work now and then was balanced by much in circulation of the crudest sort. The cast of the faces upon ancient coinage is usually of a type unlike our own until one reaches the Roman section. There we seem to come to features of our own mold. Mercury, No. 104, has the face—not to speak of the cap—of an American horse jockey, and Vespasian and Trajan Decius are very respectable old Vermonters. But see Mithradates, among the Parthians, No. 26. Should we meet him in real life, we would write him a Jewish Rabbi; American he is not. It is also clear that a 'wallet' or 'purse' must have been a necessity with the ancient people, as indeed, from many allusions, we know it to have been. "Provide neither wallet, nor purse, nor shoes, etc." Coins of such size as the Roman as, No. 100, or even its smaller successors, must have been burdensome in the quantities necessary to the daily trade.

Had we what might be called the 'personal record' of each piece in the Collection, it would prove of amazing interest. But, in most cases, that is irrevocably lost. It had been arranged that Mr. Sheldon should tell us of his experience in getting together the Collection and whatever data he might have concerning the history of prominent pieces here and there. It is much to be regretted that, owing to the delay of making and arranging the cases and of classifying, this information was never given. Of a few pieces we have definite knowledge. Nos. 890–895 are proof, Jubilee coins, the crown, half crown, florin, shilling, sixpence, and threepence, and were struck in 1888, the fiftieth anniversary of Queen Victoria. The queen, who had a high regard for Hon. Edward J. Phelps, '40, Minister to England, 1885–1889, personally gave those six pieces to him and he, in turn, presented them to Mr. Sheldon. In passing, it may be said, that the face of the queen on these Jubilee pieces was not received with general favor and another type was substituted a year or two later. The artist was Joseph E. Boehm, as may be known by the minute letters J. E. B. just under the shoulder of the bust. Prince Leopold, Duke of Albany, fourth and youngest son of Queen Victoria, was born in 1853 and died in 1884. At some time after coming into public life,—we do not now know when,—he sent Mr. Sheldon the sovereign numbered in the Collection 897. It is dated 1853, the year of his birth. The three beautiful bronze medals

1591, 1592, 1593, struck in Paris in 1867, and given by the Emperor to Hon. William Slade, '36, U. S. Commissioner to the Exposition Universelle, were personally presented by Mr. Slade to the Collection. Also the two Ripon Millenary medals, Nos. 1572, 1573, were a direct gift to Mr. Sheldon from the 'ancient city.'

When one reflects upon the varying languages, religions, countries, customs, and garb which this small collection implies, even a sober imagination reaches large results. Take the one detail of ownership. If an average of seven hundred owners might be conjured up out of the past for each piece of metal—and many must have had more than that during even a quinquennium of their active circulation—you would summon more than a million of our forgotten fellow beings to sight and into a world and coinage of which they had never dreamed. What a motley company! The wildest imagination would not adequately picture them, as with babel sounds, and in flowing toga and doublet, in kneebreeches and coat of mail, they crowded the campus areas.

Several of the departments of the College will be directly benefited by the splendid foundation for a well equipped coin collection, which Mr. Sheldon has provided for us. In one of the last conversations with him on the general subject, he expressed his great pleasure at the thought that his efforts to get together the modest, yet representative lot of pieces were to be an educational incentive to those who were to come after him. There will be provided, as soon as may be, a full descriptive catalogue of all the cases, that Mr. Sheldon's desire to be helpful to coming student generations may not be hindered through any lack of suggestiveness on the part of the College.

It is earnestly hoped that additions may be made to the Collection from time to time. Possibly many who may chance to read this notice have lying in some half forgotten drawer a few odd and old coins which, by themselves, are of no particular value. Yet, out of a number of small contributions, it might be possible to fill some of the gaps which exist in all the divisions of the Collection. Look up those old pennies, obols, shekels, or deniers, and send them at once to Professor Sanford. You may thus be of help to the college in this new addition to its class-room equipment.

THE COLLEGE ANNUAL.

The juniors are preparing an annual. Since the Class of 1900 brought out the Laurea, no year-book has appeared, no class daring to attempt a work on such a scale, or wishing to fall below the standard then set. The number of students has doubled since then, however, and the Class of 1909 has thought it possible, not only to equal that issue but to excel it. To this end the 1909 Laurea has been compiled and is now in the hands of the printer. The book will consist of about 175 pages, bound in cloth in the class colors, and will contain about 100 cuts of the college, the faculty, the students, and the surroundings. It will give a full account of the intellectual, social, and athletic features of the college life. The management trusts that many of the alumni will take this means of living over their college days.

GLEE CLUB AND ORCHESTRA-SEASON OF 1908.

THE GLEE CLUBS.

Musical matters got under way rather slowly this year. It was not until the middle of January that the members of the old Glee Club met and elected J. L. Lovejoy, '08, leader, and I. D. Hagar, '09, manager. The orchestra, meanwhile, had been working under the leadership of H. H. Stevens, '10, with Dugald Stewart, '08, as manager. Steps were taken to put the Club and Orchestra on the basis of a regular organization, with a full quota of officers, and a committee of three was appointed to draw up a constitution. Although at this writing the organization is not fully developed, the prospects are good that it will be at the close of the present winter term.

Considerable enthusiasm has been manifested so far by both old members and new candidates for membership. There is much worthy material in the freshman class, and it is showing up excellently. The rehearsals are very well attended, and there is every indication that this season will be the most successful of the last three years.

The first appearance of the club was at the Benefit Concert given by the Orchestra for the Athletic Association. The first regular concert was at Brandon, Friday Evening, February 21, under the auspices of the senior class of the High School. The club was greeted by a fair-sized audience, and all members were heartily applauded. After the concert came an informal dance, for which the College Dance Orchestra furnished music. This Orchestra, a part of the regular College Orchestra, is a new organization this year, and is meeting with much popular favor. It is perhaps worthy of notice that this is the third consecutive year that the Club has visited Brandon, and those who have heard it in past years say that the concert this year was the best of the three.

On February 28 and 29, the Club went on a short northern trip, giving a concert on Friday evening in Richmond, under the auspices of the Friendship Chapter of O. E. S. This concert also was followed by a dance, for which the College Dance Orchestra furnished music. On the way back the club stopped in Ferrisburgh, where they gave a concert under the auspices of the Young Ladies' Social Club. On March 4 occurred the fourth concert of the season, given in Bridport under the auspices of the Bridport Grange. There is a very promising outlook for at least two southern trips, and perhaps one northern one, next spring, with three concerts on a trip. It is the boast of the Club that they are always welcomed back in places where they have given concerts the previous year.

The following is a specimen programme:

1. Winter Song, - - Bullard
   Glee Club.
2. National Emblem, - Bagley
   Orchestra.
3. Reading, - - Selected
   M. D. Holmes.
4. Violin Solo, - - Selected
   H. H. Stevens.
5. Eldorado, - Weatherly-Pinsuti
   Glee Club.
6. Selections from "The Merry Widow," Lehar
   Orchestra.
7. Bass Solo, "Roses," - Trotere
   B. S. Stewart.

8. Cornet Solo, - - Selected
J. L. Lovejoy.
9. Reading, - - Selected
M. D. Holmes.
10. Grand American Fantasia, - Bendix
Orchestra.
11. Marching, - - Trotere
Glee Club.

COLLEGE GLEE CLUB.

The personnel of the Glee Club members and candidates, and of the Orchestra, is as follows:

Members: J. L. Lovejoy, '08, Leader; I. D. Hagar, '09, Manager. First Tenors—B. E. Robinson, '08; F. J. Shea, '09; H. A. Severy, '09; D. M. Shrewbrooks, '09. Second Tenors—J. L. Lovejoy, '08; A. R. Manchester, '08. First Bassos—R. A. Stevens, '09; I. D. Hagar, '09. Second Basso—A. W. Peach, '09.

Candidates: First Tenor—H. A. Burnham, '11. Second Tenors—W. C. Duncan, '11; R. C. Ryder, '10. First Bassos—R. A. Kilburn, '11; Benj. Stewart, '11. Second Bassos—J. L. Buttolph, '11; R. D. Hope, '11; W. H. Cleary, '11. Accompanist—Dugald Stewart, '09. Readers—M. D. Holmes, '08; I. D. Hagar, '09.

COLLEGE ORCHESTRA.

H. H. Stevens, '10, Leader. Dugald Stewart, '08, Manager. Prof. Theodore Henckels, Flute; Dugald Stewart, '08, Piano; H. H. Stevens, '10, First Violin; A. W. Peach, '09, Second Violin; J. L. Lovejoy, '08, First Cornet; L. H. Spafford, '11, Second Cornet; R. D. Hope, '11, Trombone; B. S. Stewart, '11, Drums.

The Women's Glee Club, too, has proved itself a successful organization. An account of its make-up and of the concerts it has given will appear in the next issue of THE CAMPUS.

BASKET BALL.

For several years there has been some discussion as to the feasibility of organizing basketball in college, but nothing definite was done until the beginning of the winter term. Then it was voted to hire and equip the old Catholic church on Weybridge street for the use of the different class teams, and to play a series of games between the different classes.

The church was fitted up and makes a very suitable and convenient place to play. It is large and airy and has room for a fair-sized crowd of spectators. In the three lower classes the following managers and captains were elected: 1909—Ricker, capt., and Beane, mgr.; 1910—Ross, capt., and Hadley, mgr.; 1911—Barnes, capt., and Hull, mgr.

The preliminary series was 1910 vs. 1911, Friday, Feb. 21; 1909 vs. 1911, Monday, Feb. 24; 1909 vs. 1910, Wednesday, Feb. 26. All of these games were very much harder than the score would indicate, but they showed that the freshman team was clearly the best in every way. The first game resulted in a score of 27 to 12 in favor of the freshmen. It was characterized by the clever basket shooting by Barnes and Peach and the guarding by Miller. The line up: 1910—r. f., Darrow, G.; l. f., Morhous; c., Gibbs, Fisher; r. g., Ross; l. g., Hunt, Stevens. 1911—l. g., Miller, Darrow, W.; r. g., Cleary; c., Peach; l. f., Stewart; r. f., Barnes.

The second game resulted in the score of 36 to 9 in favor of 1911. The features of this game were the shooting of Barnes and Peach from the floor and that of Ricker from fouls. The line up: 1909—r. f., Stevens; l. f., Ricker, Hagar; c., Berry, Ricker; r. g., Fiske; l. g., White. 1911—l. g., Miller; r. g., Cleary; c., Peach; l. f., Stewart; r. f., Barnes.

The result of the last game of the

first series was 22 to 16 in favor of 1910. This was the closest and most interesting of the series. Every man on both teams did good work. Ricker was the star of the game, with five baskets from the floor to his credit and two from fouls. The line up: 1909—r. f., Stevens, R.; l. f., Peach, Hagar; c., Ricker; r. g., Fiske; l. g., White. 1910—l. g., Morhous, Stevens, H.; r. g., Fisher; c., Gibbs; l. f., Ross; r. f., Darrow.

The final series of games proved to be of great interest and, considering the amount of practice, showed that we have the material for a very good college team. The seniors organized a team in time to take part, so that there were two games each night. On Tuesday, Mar. 3, the sophomores won from the seniors 13 to 6, and the freshmen from the juniors 8 to 5.

The first game was a fast one and was characterized by the playing of Fisher and the shooting from fouls by Vaughan. The line up: 1908—r. f., Vaughan; l. f., Hayford; c., Holmes; r. g., June; l. g., Winslow. 1910—l. g., Hunt, Morhous; r. g., Fisher; c., Gibbs; l. f., Ross; r. f., Darrow.

The second game was the closest and most interesting of the series; the individual honors were evenly divided. The line up: 1909—l. f., Hagar; r. f., Stevens; c., Ricker; r. g., White; l. g., Fiske. 1911—r. g., Cleary; l. g., Miller; c., Peach; l. f., Darrow; r. f., Barnes.

The two games on Friday, Mar. 6, were not quite so good as the others, because all four of the teams lost some of their regular men and owing to the storm there was not a very large crowd. Both, nevertheless, were full of interest. The Class of 1910 won from 1909 by the score of 14 to 5, and 1911 from 1908, 17 to 11. In the first game there were no feature plays, though Darrow was easily the best man on the floor, having three baskets from the floor and one foul to his credit. The line up: 1909—r. f., White, McCormack; l. f., Peach; c., Ricker; r. g., Hagar, White; l. g., Delano. 1910—l. g., Morhous, Hunt; r. g., Stevens; c., Carter; l. f., Darrow; r. f., Gibbs.

The second game was surprising, because at the end of the first half the score stood 4 to 0 in favor of 1908; but the freshmen came back in the second half in their usual form and made 17 points. Vaughan again stood up well in shooting from fouls, having seven to his credit, and Peach led in shooting from the floor, shooting five pretty ones. The line up: 1908—l. f., Vaughan; r. f., Hayford; c., Holmes; l. g., Carlson; r. g., June. 1911—r. g. Miller; l. g., Cleary; c., Peach; r. f., Tuck, Palmer; l. f., Darrow.

The final games on Saturday, March 7, drew a large crowd and were the best of the series. Every team played its best, because the championship was to be decided. The freshmen won from the sophomores 19 to 12, and the juniors from the seniors 10 to 9. This gave the classes the following rank: 1911, three games won; 1910, two won and one lost; 1909, one won and two lost; and 1908, three games lost.

The first of the Saturday games was fast, the honors being evenly divided between Fisher and Peach, each having four baskets from the floor, while all the others did well. The line up: 1910—r. f., Darrow; l. f., Ross; c., Fisher; r. g., Hunt, Morhous; l. g.,

Stevens. 1911—l. g., Cleary; r. f., Miller; c., Palmer; l. f., Peach; r. f., Barnes.

The second game was very close, the juniors winning by one point. It was a rough game, but very interesting. Hagar won the game by shooting two difficult baskets, while Pettengill was the whole team for the seniors. The line up: 1908—r. f., Vaughan; l. f., Holmes; c., Pettengill; r. g., Carlson; l. g., Winslow. 1909—l. g., Fiske; r. g., White; c., Ricker; l. f., Stevens; r. f., Hagar.

THE BASE BALL OUTLOOK.

From a manager's standpoint the base ball outlook is bright. The concert given by the College Orchestra for the benefit of the Athletic Association completely wiped out last year's debt, and left a small sum in the treasury to start the season with. The schedule, though not quite complete as yet, will probably consist of twelve games. It includes games with Dartmouth, St. Lawrence, Norwich, Union, Colgate, Rensselaer, and Massachusetts Agricultural College, and Goddard Seminary.

The team itself is almost an unknown quantity as yet, with one very encouraging exception. But there is so much good material in college that there ought to be at least two or three first-class men out for every position; this competition will force every man to work hard for his place, and to keep on working hard when he gets it. The coach has not yet been selected, but there are several applicants who have presented excellent recommendations, and if it is possible the best one of these will be secured.

DUGALD STEWART, '08, Manager.

FOOTBALL PAST AND FUTURE.

The season of 1907 was in almost every way the most successful football season in the experience of the College. Every game on the schedule was played, nine games in all, of which three were won, one tied, and five lost by small scores with one exception. Every man connected with the team did his work with willingness and enthusiasm, while the whole College turned out to cheer them on. The list of games had on it several new teams whom we certainly were pleased to meet for the first time. And in spite of the long and expensive schedule which cost more than any other we ever had, the management succeeded in going through the season with a small surplus left over in the treasury. The prospects for another successful season in 1908 are very bright. The manager has already games with Wesleyan, Williams, Colgate, Rensselaer Polytechnic Institute, Hamilton, Norwich, Amherst, and Rhode Island nearly arranged. While the team loses five strong men by graduation this year, at least eight or nine of the team will be left, and there is no doubt but that next season's aggregation will be one of which we shall be proud.

WASHINGTON'S BIRTHDAY.

At the town hall Saturday evening, February 22, the eighth annual celebration of Washington's Birthday was held by the students and faculty of Middlebury College. All praise and credit are due the executive committee, who by their marked efforts under the guidance of Professor Henckels made this celebration a success.

The executive committee were as follows: Geo. G. Duff and Jas. L. Richmond, '08; F. A. Farnsworth, Jr., J. A. Viele, and H. S. White, '09; H. W. Gibbs, A. K. Parker, and R. R. Twitchell, '10; W. H. Cleary and A. J. Ratti, '11. The hall was tastefully decorated with red, white, and blue lights, flags, and bunting; while just above the stage, in a picture hung within the limits of one bright star, were the noble features of George Washington. In the middle of the floor were two refreshment tables, and around these, in semi-circles on the sides of the hall, were seated two hundred and fifty of Middlebury's sons and daughters.

Great interest and enthusiasm prevailed throughout the evening and the programme, long as it was, called forth cheers and songs. Furthermore, the gathering was made especially successful by the presence, as guest of the evening, of Governor Fletcher D. Proctor. The whole programme was most excellent, everyone taking his or her part in a spirit which befittingly did homage to him in whose name they had assembled.

Governor Proctor, in his admirable address, urged that college men put away the idea that they should have gone directly from the high school to the law school, the medical school, or somewhere else. He brought out the vantage ground of the college man, and gave to Middlebury's student body great stimulus and inspiration.

The refreshments came last, for it was thought that to eat well, one must first think well; and the committee was right. The repast did not fall short of anyone's expectations; and at the close singing and cheering brought the Twenty-second of February, '08, to an end. It was a notable celebration in that nearly every undergraduate was present.

The programme was as follows:

RECEPTION COMMITTEE.

Governor Fletcher D. Proctor, President Ezra Brainerd, Mrs. Ezra Brainerd, Professor Charles B. Wright, Mrs. Charles B. Wright.

Selections given by the College Orchestra during the reception:

"The King of Elysia," - De Koven
"Topeka," - - - Jones
"The Jolly Widow," - - Lehar
"National Emblem," March, - Bagley

At the conclusion of the reception the following concert was rendered:

Men's Glee Club, "Marching," H. Trotere
Orchestra, "Il Trovatore," - Verdi
Benj. S. Stewart, "Roses," - H. Trotere
Women's Glee Club, "Voices of the Woods," - - A. Rubinstein

President's Address, Ralph B. DeLano, '09
Oration, - - Oscar J. Williams, '09
Declamation, - James L. Richmond, '08

TOASTS.

"Higher Patriotism,"
Frank A. Farnsworth, Jr., '09
"Loyalty," - Ludwig C. Seith, '11
"Washington's Contribution to Political Literature," - Caroline H. Clark, '09
"Why We Celebrate,"
Howard W. Gibbs, '10
Music, "So Long as Flows the Otter,"
Chorus, accompanied by full Orchestra
"Dream of the Mother of Our Country,"
Marie L. Chaffee, '08
"Washington Still With Us,"
Moody D. Holmes, '08
"Lest We Forget,"
Professor W. S. Burrage
"The College Man in Public Life,"
Governor Fletcher D. Proctor
Music, "America,"
Chorus, accompanied by full Orchestra

REFRESHMENTS.

Ice Cream Assorted Cake

Washington Fruit Punch.

AN APPRECIATION OF DR. GEORGE NELSON WEBBER

THE CAMPUS felt, in its last issue, that the biographical sketch of Doctor Webber was incomplete, in that it made far too little reference to the strong, helpful influence of his life in Middlebury. The following unsolicited appreciation is especially welcome, therefore, as supplying just that lack.

POTSDAM, N. Y.,
March 4, 1908.

TO THE EDITORS:

The January number of THE CAMPUS contained an obituary notice of Dr. George N. Webber. His death was a shock to me, for I esteemed him highly. He was a brainy man and an ideal teacher. I enjoyed his class work and the subjects which he taught. I can see him now as he was when we studied "The Law of Love and Love as a Law." The study of that book and Dr. Webber himself left their influence on all my subsequent life. Dr. Webber's personality more than that of any other member of the faculty left its impress upon me for good. Always kindly, always ready to help, he appeared to be and was my friend. I liked to hear him preach. In my college course the pastor of the Congregational church resigned and Dr. Webber was the supply until he became convinced that the church were not trying to secure a regular pastor and he then refused to serve them any longer. What word-pictures he used to give us. I remember how, in illustrating points in one of his ser-

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mons, he described a tree in a lot in his childhood home. His description was so vivid that I could fairly see the spot and the tree. After I left college the doctrines of predestination and foreordination were troubling me and I wrote Dr. Webber for his interpretation of them. He answered my letter at once and gave me his views and interpretation of them. He said that we with our finite minds see things in a succession of time and in a succession of places, but God in His infinity sees things as an eternal now and an eternal here. His explanation satisfied me. It is a long time since I saw Dr. Webber. I have carefully studied THE CAMPUS picture of him but I cannot see any of the well remembered looks. His bright, shining eyes had dimmed. I have his photograph taken during my college course, when his physical and mental powers were in their prime.

H. S. PERRIGO, '70.

CROWDED OUT.

Much good matter, editorials, fraternity news, alumni and local notes, is crowded out of this issue by the articles to which the number is especially devoted. The thanks of the editorial board to all who furnished copy so promptly and in such abundance are as hearty as though each contribution had found its way into type; some of it, too, will prove available for the May number. Meanwhile THE CAMPUS regards with complacence the Sheldon issue as one of great present interest and permanent value.

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Kathleen M. Adams, High School, Millerton, N. Y.

Thos. H. Bartley, Gethsemani College, Trappist, Ky.

Jas. M. D. Olmsted, High School, Spring Valley, N. Y.

Miss Marguerite Harwood was elected to a pcsition in New York through our aid, but declined it in order to accept one nearer her home.

We can certainly be of service to Middlebury graduates, and we want to hear from the Class of 1908.

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[*Continued from inside of front cover.*]

The departments of Physics and Natural Sciences are well furnished with apparatus and laboratories, while the Cabinet and Museum furnish abundant specimens for illustration.

The principal expenses for the year, except for clothing and text books, amount to about $225.

The income of various scholarships, a part of them under the control of individual proprietors and a part furnished by the State, is available to students of good scholarship and correct deportment. The income is applied toward the payment of term bills, including tuition. The liberal aid thus furnished reduces the college bills so materially that no student of energy need be deterred by financial considerations from entering the College. Requests for scholarships may be addressed to the President.

The Faculty, under the direction of the Corporation, give to the first third of each class, on the basis of scholarship, honorary appointments for Commencement. Those receiving these appointments are eligible for election to the Phi Beta Kappa Society, provided that they have attained an average rank for the entire course of eighty-five per cent.

The Women's College is under the control of the Board of Trustees of Middlebury College; it is designed for the present that the young women shall be offered the same courses as the young men, be taught by the same instructors and enjoy the same privileges of the Library and the Laboratories, and be entitled to the same degrees.

CALENDAR.

1908

January 7, Tuesday, 8.45 A. M.—Winter Term begins.
February 2, Sunday—Day of Prayer for Colleges.
February 22, Saturday—College Banquet. Washington's Birthday.
March 20, Friday—Winter Term ends.

SPRING VACATION OF TEN DAYS.

March 31, Tuesday, 8.45 A. M.—Spring Term begins.
May 30, Friday—Memorial Day.
June 21, Sunday, 10.45 A. M.—Baccalaureate Sermon. 8.00 P. M.—Anniversary of the Christian Associations.
June 22, Monday—Class Day.
June 23, Tuesday, 10.00 A. M.—Preliminary Meeting of the Associated Alumni. 11.00 A. M.—Anniversary of the Associated Alumni. 3.00 P. M.—Meeting of the Phi Beta Kappa Society. 8.00 P. M.—Parker and Merrill Prize Speaking.
June 24, Wednesday, 8.30 A. M.—Adjourned Meeting of the Associated Alumni. 10.30 A. M.—Commencement Exercises. 2.00 P. M.—Commencement Dinner. 8.00 P. M.—President's Reception.

SUMMER VACATION OF THIRTEEN WEEKS.

September 24, Thursday, 8.45 A. M.—Fall Term begins.
December 18, Friday, 12.30 P. M.—Fall Term ends.

For Catalogues and further information, apply to the President,

EZRA BRAINERD, LL.D.

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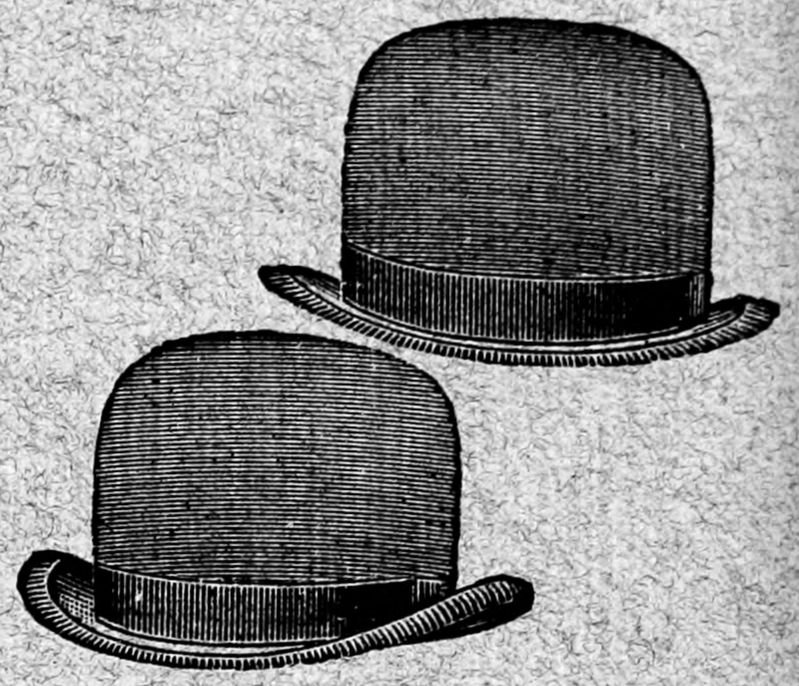

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